Some notes on Maghribi script
by N. van den Boogert

In writing the present study, I wanted it to serve a double purpose.

In the first place, it is intended as a concise manual for the reading of Maghribi manuscript material, which often poses problems, even for native speakers of Arabic. The cursive style of Maghribi script as well as the calligraphic style contain many letterforms and ligatures with which the average reader of Arabic is unfamiliar.

Secondly, this article, and especially the list of letterforms which constitutes the largest part of it, is meant as a possible starting-point of further, more thorough research into the paleography of Maghribi script. Attention is focused on the individual letterforms which make up the script.

The manuscript material on which the notes on diacritic points and vocalisation and the list of letterforms are based has been limited to specimens produced during the 19th and 20th centuries.

THE ORIGIN OF MAGHRIBI SCRIPT

The origin of Maghribi script has been investigated by O. Houdas[1]. In his essay he examines the historical circumstances under which the introduction of the Arabic script in the Maghrib took place, and he compares a few 9th-century Maghribi manuscripts written on vellum. He comes to the conclusion that Maghribi script is a direct descendant of 'Kufic'. He even goes so far as to call Maghribi script 'une légère transformation du coufique' (p. 96).

The term 'Kufic' is somewhat ambiguous. In general, it should be taken to mean the 'formal bookhand of the 7th — 10th century AD'. Houdas uses 'coufique' in opposition to 'neskhy', which term he uses as a generic name for the cursive scripts of the Mashriq (*naskh*, *thuluth*, etc.).

That Houdas' conclusion about the origin of Maghribi script is correct, though perhaps stated a little imprecisely, becomes clear when one takes a closer look at the distinctive features of this script. A general characteristic of Maghribi script is what Houdas calls 'la nature du trait': Maghribi is written with a sharp pointed pen which produces a line of even thickness, while in the Mashriq the point of the pen is cut in the form of a chisel, producing a line of varying thickness.

Apart from this general characteristic, the distinctive features of Maghribi script are the following:

1. the final *alif* is drawn from top to bottom;
2. the stems of *alif*, *lām*, *lām-alif* and *ṭā'*/*ẓā'* have club-like extensions to the left of their top point;
3. the loop of *ṣād*/*ḍād* is identical with that of *ṭā'*/*ẓā'*, i.e. it has no 'tooth';
4. the stem of *ṭā'*/*ẓā'* is drawn diagonally;
5. *qāf* and *fā'* have unconventional diacritical points;
6. final and separate *dāl*/*dhāl* are very similar to initial and medial *kāf*, especially in the earlier mss; more differentiated forms developed later;

These are the features that distinguish Maghribi script from the Mashriqi scripts (*naskh* c.s.).

Houdas (p. 95) states that 'la différence que l'on constate entre les formes du maghrébin et celles du neskhy n'est pas très profonde'. The differences described above however, though they are indeed not very profound, give valuable indications about the origin of the script: it is precisely these features that are found in a certain angular formal bookhand ('Kufic') which was used in the Middle East in the 8th-10th centuries AD. This bookhand is exemplified by Vajda[2] plates 4 and 5[3]. In Arabic it is sometimes referred to as *kūfī murabba'*. The most formal form of this hand is represented by the Quranic script which is usually called 'Eastern Kufic' or 'Qarmatian', see Lings[4], plates 11-21. This angular bookhand, to which Maghribi script is apparently closely related, should be distinguished from a more rounded bookhand (*kūfī mudawwar*) which existed in the same period, and which was primarily used for copies of the Quran (see Vajda, plates 1, 2 and 6ab, and Lings plates 1-9).

At the time Arabic script was introduced into the Maghrib (8th/9th century AD), it had already split into two different styles in the Mashriq: a formal style used for copies of the Quran, works of law and jurisprudence and the like, and a cursive style, used in correspondence and administration. Both these styles were developments of one original style, the archaic Arabic script of the 6th and early 7th centuries AD. In the 7th and 8th centuries different styles developed for the various applications of the script. The formal, calligraphic style ('Kufic') soon became more or less standardised and hardly changed during the time it remained in use. The cursive style on the contrary was not standardised until the 10th century AD, when,

  ISSN 0920-0401

under the pressure of the exigencies of more speedier ways of writing, several cursive styles had developed, all quite different from the formal style. It was Ibn Muqla (d. 940 AD) who elevated the cursive styles to the calligraphic level by devising a system which he called *al-khaṭṭ al-mansūb*. With this system the letter-forms of the cursive styles could be standardised. This made their use for non-casual applications such as Qurans and lawbooks possible, and the old formal style or Kufic soon went out of use (11th century AD), except for ornamental applications.

Houdas argues that only the old formal style of the Arabic script ('Kufic'), was introduced into the Maghrib. From the centres of Islamic learning such as Kairouan and Fès, the use of the script spread over the Maghrib, and after a time it began to be applied to purposes for which in the Mashriq the cursive scripts were used. Around the beginning of the 11th century AD the formal bookhand as a whole had changed into a more cursive form, which could be written faster and easier than the old form and which has remained in use until the present.

DIFFERENT STYLES

Houdas also tries to describe the characteristics of the various styles of Maghribi script. He first makes a difference between two levels: the calligraphic level ('l'écriture soigné') and the non-calligraphic or cursive level. He then divides the calligraphic script into three styles. Each of these styles had as its place of origin one of the cultural and intellectual centres of the Maghrib. These are: Qayrawānī (from Kairouan), Fāsī (from Fès) and Andalusī (from Cordoba).

Houdas also distinguishes a fourth style, Sūdānī, which originated in the Timbuktu area, and is nowadays used in the entire sub-Saharan zone from Senegal to northern Nigeria. This style is treated by Houdas as cognate with the other three styles of Maghribi script. But judging by the very distinct character of Sūdānī, which is easily recognisable, this style probably developed parallel to, but independent from the script of the Maghrib, and should be treated as cognate with Maghribi script as a whole[5]. Sūdānī is therefore not dealt with in the present article.

For each of these styles Houdas mentions a few characteristics (pp. 108-112), about which he himself says, however: 'Toutes ces indications sont un peu vagues, mais il est impossible de leur donner une plus grande précision.' Houdas gives various reasons for this difficulty in establishing the features of each of these styles in a more definite way.

Firstly, a standardised form or a calligraphic ideal, such as existed for the styles used in the Mashriq, has never come into being in the Maghrib. According to Houdas, this is a result of the aversion against regularity and symmetry prevalent among the artisans of the Maghrib.

Secondly, the scribes of the Maghrib had the habit of imitating the specimens they were copying, which could have been written in another region or country; this is, of course, to a large extent a result of the lack of a calligraphic standard.

Thirdly, the massive remigration of Muslims from Spain definitely muddled up the different styles, as far as they existed.

Finally, the number of dated manuscripts from the Maghrib is relatively small.

After describing the four calligraphic styles which he distinguishes, and naming each of them after its possible place of origin, Houdas says (p. 110): '... mais il faut bien remarquer, que le nom de ces écritures n'implique nullement la nécessité qu'elles aient été tracées dans l'une ou l'autre des deux villes auxquelles elles doivent leurs appellations'.

Houdas also tries to give a classification of the cursive Maghribi scripts. These he divides into four geographical types: 'tunisienne', 'algérienne', 'marocaine' and 'soudanienne'. Bearing in mind the problems already encountered in trying to classify the calligraphical styles, these names could at best be used to roughly indicate the area where a particular ms. was produced; they do not tell us anything about the features of its script.

The possibilities of making a more definitie classification of the different styles of Maghribi script seem to be small.

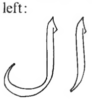
The best prospects are perhaps offered by a close examination of the script used in legal documents, especially the more luxurious ones. These documents usually bear a place and date, and it is improbable that they have been copied from specimens from an entirely different region. From the list of letter forms (see below) it becomes clear that Maghribi script contains a wealth of peculiar letter forms and ligatures (see for instance the *lām-alif* and the *alif* + *lām-alif* ligatures). If these forms could be dated, they might give a clue as to the place and date of origin of undated MSS.

THULUTH MAGHRIBI

In many Maghribi MSS a script different from Maghribi script proper is used for the writing of titles, chapter headings and the like. This is often done in red, green or blue ink. This script is characterised by the very loose form of its letters, which makes it easily distinguishable from Maghribi proper.

Also, several of its individual letter forms are different, e.g.:

1. the *alif* and the *lām* have a top-serif to the right instead of to the left:



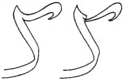
2. the final *alif* is drawn from bottom to top:



3. the *ṭā'/ẓā'* has a vertical stem instead of a diagonal one:



4. the *kāf* has a flag-like top stroke, and usually a serif at the top of the stem:



5. unconnected *dāl* and initial and final *sīn* and *bā'* (etc.) also have serifs:



6. the *lām-alif* has the following form, with two top-serifs to the right:



7. the pointing of the *fā'* and the *qāf* is often done in the conventional way in this script (see for instance Lings plate 112: *sūrat al-qāri'a*, and plate 113: *ṣadaqa llāhu l-'aẓīm*).

This script is sometimes called *maghribī mujawhar* or, more commonly, *thuluth maghribī*. It is the Maghribi interpretation of *thuluth*, one of the six canonical styles (*al-aqlām as-sitta*) used in the Mashriq, whence it was imported into the Maghrib, probably around the 13th century AD or later.

Thuluth maghribī was also often used for inscriptions, e.g. in the Alhambra.

DIACRITICAL POINTS AND VOCALISATION

1. Diacritical points

The diacritical points of two connected letters are often written together in a cluster. This can only be done, however, when one of these letters has two diacritical points and the other only one, i.e. no clusters of more than three points are formed:

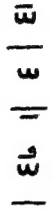
أديب *'adīb*
بين *bayna*
في *fī*

A cluster of three points written above the line or a cluster of two or three points written under the line may be replaced by a flourish similar to an inverted comma:

شهر *shahr*
ثالث *thālith*
عيد *'īd*
بين *bayna*

2. *Shadda*

Two systems are in use for the notation of *shadd*. The conventional system was only found to be used in the Quranic MSS examined:

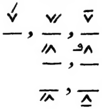


shadda + *fatḥa*
shadda + *kasra*
shadda + *ḍamma*

A second system, of which the place and date of origin still remain to be established, was found in the other MSS. In this system, a V-shaped sign is used. This sign is written in different positions with a varying orientation to represent both *shadd* as the following vowel:

النّاس *an-nās*
الدّين *ad-dīn*
النّور *an-nūr*

For extra clarity a vowel sign may be added, although this is not strictly necessary:



shadda + *fatḥa*
shadda + *ḍamma*
shadda + *kasra*

3. *Waṣla*

The conventional *waṣla* (ٱ) does not occur in the examined Maghribi texts. Instead, to indicate *waṣl* a small dot can be written over the *alif*[6], e.g.:

هو الله *huwa llāh*

In fully vocalised texts, the final vowel sign of the preceding word is written a second time with the *alif al-waṣl*. A repeated *fatḥa* is then placed between the dot and the *alif*, and a repeated *kasra* is written below the *alif*. When the final vowel sign is a *ḍamma*, a small horizontal line similar to *fatḥa* and *kasra* is drawn through the middle of the *alif*[7]:

صَدَقَ اللّٰه *ṣadaqa llāh*

بِسْمِ اللّٰه *bismi llāh*

حَفِظَهُ اللّٰه *ḥafiẓahu llāh*

When *alif al-waṣl* stands at the beginning of a verse or sentence, its usual prothetic vowel is written with it:

أَلْيَوْم *al-yawm*

4. *Hamza*

Hamza is frequently omitted, even in partially vocalised texts. When written at all, it takes one of the following forms:



The form ع is possibly a graphic development of ء:



When the chair of the *hamza* is an initial or medial *yā'*, the *hamza* is placed below the line. The diacritical points of the *yā'* are often written together with the *hamza*:

دائرة *dā'ira*

سائر *sā'ir*

الجزائر *al-jazā'ir*

5. *Madda*

The *madda* (ـٓ) is used to mark a long vowel which is followed by *hamz* or by a doubled consonant, e.g.:

مآدّة *mādda*

جآء *jā'a*

برىٓء *barī'*

n partially vocalised texts the *madda* may be written while the *hamza* is omitted:

مآ *mā'*

The combination of *hamz* plus long *ā*, which in conventional Arabic spelling is represented by *alif* with *madda* (آ), is written in Maghribi script with *alif* preceded by *hamza*, e.g.:

ءامين *'āmīn*

القرءان *al-qur'ān*

When the *alif* is contained in the *lām-alif* ligature, the *hamza* is placed inside the *lām-alif* or before it, e.g.:

الآتي *al-'ātī*

الءان *al-'ān*

6. Long *ā*

A long *ā*, which in Modern Standard Arabic (MSA) is regularly spelled defectively or, in vocalised texts, is indicated by a 'dagger *alif*', is frequently spelled *plene* in Maghribi texts, e.g.:

هاذا *hādhā*

هاذه *hādhihī*

ذالك *dhālika*

إلاه *'ilāh*

The long *ā* in *allāh*, however, is always spelled defectively.

In vocalised texts the defectively spelled long *ā* is represented by *fatḥa* followed by a small separate *alif* which is placed above the line, e.g.;

الكتٰب *al-kitāb*

When preceded by a *lām*, this separate *alif* is drawn diagonally through the *lām*, e.g.:

ولٰكن *wa-lākin*

The long *ā* in *allāh* is represented by *fatḥa* only:

أَللَّه *allāh*

7. Vowel signs

The vowel signs *fatḥa*, *kasra* and *ḍamma* and the *tanwīn* are written in a conventional way:

ـَـ *a*

ـِـ *i*

ـُـ *u*

اً *an*

ـٍ *in*

ـٌ *un*

8. Adapted letters

The phoneme *g* that occurs in the spoken Arabic of the Maghrib is written either with *jīm* or *qāf*, or with one of the adapted letters ڭ, ڨ, چ [8], e.g.:

چيش *gish* (*jaysh*)

ڨوم *gum* (*qawm*)

ڭنون *Gannūn* (name)

The sound *v* that occurs in French loanwords is written either wih *fā'* or with the adapted letter ڤ, e.g.:

اڤريل *avril*

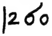
9. Numbers

European numerals have been in common use in the Maghrib alongside conventional Arabic numerals, since at least the beginning of the 18th century. In fact, they came to be preferred to their Arabic counterparts during the 19th century[9]. They are written in a characteristic style:

1234567890

The form of the numeral *8* is typical.

Letter no. 17 in Houdas (1891) contains a date written in the so-called *ghubārī* numerals:

 *1260*

In a note on this letter Houdas says that these *ghubārī* numerals are much used in eastern Algeria and in Morocco. In the manuscript material examined for this article, however, they occur only once.

10. Paragraph markers

The sign  is commonly used to mark the end of a paragraph.

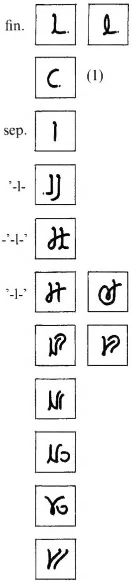
To mark the end of a paragraph or of a whole text, the abbreviation  for انتهى *intahā* may be used.

LIST OF LETTER FORMS

This list, though not exhaustive, gives a good clue to the variety of letter forms one encounters in the average Maghribi manuscript. It is arranged as follows:

1. for each letter all variants are given which were found for its initial form (abbreviated *in.*), its medial form (*med.*), its final form (*fin.*) and its separate or unconnected form (*sep.*);
2. the basic forms are followed by ligatures (if present), which are arranged alphabetically and which can be found under the first of their two component parts;
3. variants of a certain letter form are arranged in a horizontal line if they strongly resemble one another, or if one is a graphical development from the other;
4. variants of letter forms between which there is a considerable difference, or which have each developed into widely different new forms, are arranged in a vertical line;
5. letter forms marked with a small letter *c* were found in cursive texts only;
6. a small dot indicates the point where the letter forms are connected to the preceding and/or following letter form;
7. cursive forms are given only when there is a considerable difference between them and the more calligraphic forms.

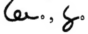
ALIF



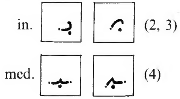
(1)
Occurs frequently in:

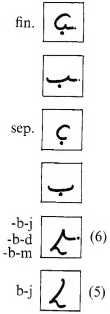
سيدنا *sayyidunā*

 *bi-tārīkh* (see note 5)

 *-hā*

BĀ'/TĀ'/THĀ', *NŪN* (initial and medial), *YĀ'* (initial and medial)





(2)
In the *basmala*, the initial *bā'* often has the same height as the *lām*:

بسم الله *bismi llāh*

(3)
The 'bridge' form of initial *bā'* (etc.), which in the scripts of the Mashriq such as *naskh* and *ruq'a* is used when it is followed by *jīm/ḥā'/khā'*, *mīm* or *hā'* (medial), occurs in Maghribi script only in the following combinations:
bā (etc.) + *mīm*, e.g.:

بما *bi-mā*

خاتم *khātam*

bā' (etc.) + *nūn* (final), e.g.:

ابن *ibn* (see also note 26)

bā' (etc.) + *rā'/zāy*, e.g.:

بريد *barīd*

But in all these cases the 'normal' form is also used, and seems indeed to be preferred:

خاتم *khātam*

ابن *ibn*

بريد *barīd*

(4)
The 'bridge' form of medial *bā'* (etc.) and of initial and medial *sīn/shīn* can be used when it is followed by *jīm* (etc.), *mīm*, *hā'* (medial) or *yā'* (final). See also ligatures under (6).

(5)
Occurs frequently in:

بتاريخ *bi-tārīkh*

The *rā'* is sometimes connected through:

بتاريخ *bi-tārīkh*

This ligature is also used as a further abbreviation of:

الخ 'etcetera':

 *'ilā 'ākhirihī*

(6)
This form is extremely ambiguous. It was found to represent the following letters and ligatures:
bā' (etc.) or *sīn/shīn* + *jīm* (etc.):

بتاريخ *bi-tārīkh*

الشيخ *as-shaykh*

بفتح *bi-fatḥ*

النسخ *an-nusakh*

bā' (etc) + *dāl/dhāl*:

بيد *bi-yad*

جيد *jayyid*

bā' (etc) or *sīn/shīn* + *mīm*:

الموسم *al-mawsim*

الرحيم *ar-raḥīm*

dāl:

وبعد *wa-ba'd*

بهذا *bi-hādhā*

الاحد *al-'aḥad*

dāl + *yā'*:

سيدي *sīdī*

الذي *alladhī*

kāf + *mīm* (with or without top stroke):

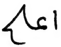
عليكم *'alaykum*

جنابكم *janābukum*

lām + *jīm* (etc.):

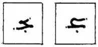
 *tuṣliḥ*

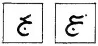
lām + *mīm*:

 *i'lam*

JĪM/ḤĀ'/KHĀ'

in 

med. 

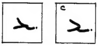
fin. 

 (6)

sep. 

DĀL/DHĀL

fin.  (6, 7)



 (8)

sep. 





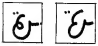
-d-'  (9)

-d-r 

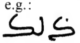
-d-y  (10)



 (6)

-d-h 

(7)
The *dāl/dhāl* may easily be confused with *kāf*, since their forms are sometimes very similar, especially in cursive texts. Complete homography, however, is usually avoided, e.g.:

 *dhālika*

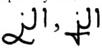
(8)
To avoid confusion with final *rā'/zāy*, a small *dāl* is sometimes added to final *dāl/dhāl*:

 *la-qad*

(9)
Occurs frequently in:

 *hādhā*

(10)
Occurs frequently in :

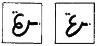
 *alladhī*

RĀ'/ZĀY

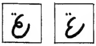
fin. 

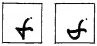


sep.  (11)

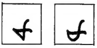
-r-h 



r-h 

-r-y  (12)



r-y 



(11)
Unconnected *rā'* may be connected to the following letter in:

 *bi-tārīkh* (see also note 5)

 *raḥma*

(12)
This ligature also represents *-rīn* in:

 *'ashrīn*

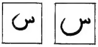
SĪN/SHĪN

in.  (4)

 (13)

med.  (4)

fin. 

sep. 

(13)
Occurs only in:

 *shaykh*

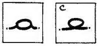
 *sallama*

ṢĀD/ḌĀD

in.  (14)



med.  (14)



 (15)

fin. 



sep. 



-ṣ-r  (16)

ṣ-y  (17)

(14)
The initial and medial forms of *ṣād* and *ḍād* have no 'tooth', as in the Mashriqi scripts.
(15)
The vertically elongated form of medial *ṣād/ḍād* may be used when it is followed by *jīm* (etc.) or *mīm*, e.g.:

 yandiju

(16)
Occurs frequently in:

 *ḥaḍra*

The diacritical point of the *ḍād* is sometimes placed inside the loop:

 *ḥaḍra*

(17)
This ligature occurs frequently in:

 *al-qāḍī*

ṬĀ'/ẒĀ' (18)

in. 

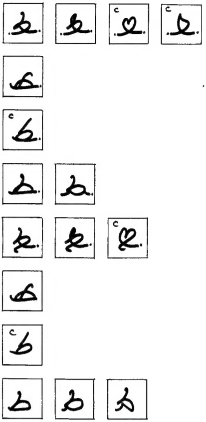




med. 



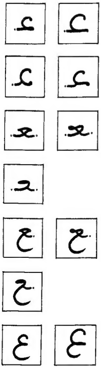



(19) fin. sep.

(18)
The diacritical point of the *ẓā'* is usually placed to the left of the stem.

(19)
While in the Mashriqi scripts the stem of the *ṭā'/ẓā'* is only added after the loop and the letters directly connected to it have been written, in Maghribi script the stem is usually written first. This explains the wild forms into which the *ṭā'/ẓā'* have developed.

'AYN/GHAYN

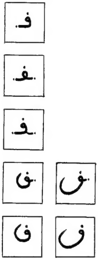

in. (20) med. fin. sep.

(20)
The height of the loop of the initial *'ayn* may be equal to that of the *lām*.

FĀ' (21)


in med. fin. (22) sep. (22)

QĀF (21)


in. med. fin. (22) sep. (22)

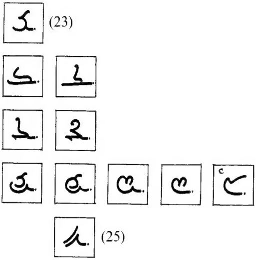
(21)
The best known characteristic of Maghribi script is the different pointing of *fā'* and *qāf*: *fā'* has one point under the line and *qāf* has one point above the line.

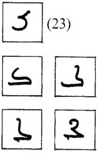
(22)
The diacritical points of final and unconnected *fā'*, *qāf* and *nūn* are regularly omitted. While diacritical points are not strictly necessary here, since in theory these letters are all written differently in final or unconnected position, the difference between them is often hard to see, even in calligraphic specimens.

KĀF


in. (23)

med.  (23) (24)

fin.  (23) (25) (25)

sep.  (23)

(23)
The top stroke of the *kāf* is sometimes doubled:

تلك *tilka*

الكاذبة *al-kādhiba*

(24)
Only used when followed by final *mīm*, e.g.:

حكم *ḥukm*

See also (6) above.

(25)
Occurs frequently in:

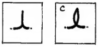
ذلك , ذالك *dhālika*

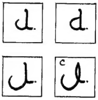
The combination of initial *lām* and final *kāf* sometimes has a dot added to it in order to distinguish it from the ligature of *alif* plus *lām-alif* ﻻ, e.g.:

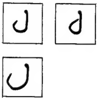
ذلك *dhālika*

LĀM

in.  (26)

med.  (27)

fin. 

sep. 

-l-j
-l-m  (6)

(26)
The short, curved form of initial *lām* is used when it is followed by *jīm*/*ḥā'*/*khā'* or *mīm*, e.g.:

الماضي *al-māḍī*

الحزب *al-ḥizb*

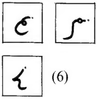
(27)
A shortened form of medial *lām* is often used in

الله *allāh*

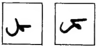
MĪM

in. 

med. 

fin.  (6)

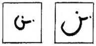
sep. 

-m-d  (28)

(28)
Occurs frequently in:

محمد *Muḥammad*
احمد *'Aḥmad*
الحمد *al-ḥamd*

NŪN (initial and medial form: see *BĀ'*)

fin.  (22)

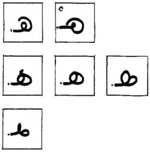
 (29)

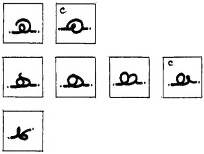
sep. 

(29)
Occurs only in a small number of very frequent words and in the word-ending *-īn*:

عن *'an*
من *min*
ابن *ibn*
اجمعين *'ajma'īn*

HĀ'

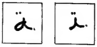
in. 

med. 

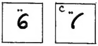
 (30)

fin. 

 (31)



sep.  (32)





(30)
Occurs only in the combinations *hā'* + *alif* (see note 1) and *hā'* + *mīm* (medial), e.g.:

عنهما *'anhumā*
الهمام *al-humām*

(31)
The final *hā'* is sometimes written with a disconnected final stroke, especially in calligraphic texts (see for instance Lings, plates 112 and 113). In *allāh* this also occurs in more cursive texts, e.g.:

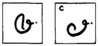
الله *allāh*

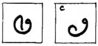
(32)
The unconnected *hā'* is always drawn clockwise, which explains the way in which it can be connected to a preceding letter (e.g. *dāl* or *rā'*).

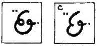
WĀW

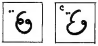
fin. 

sep. 

-w-'  (33)

w-'  (33)

-w-h 

w-h 

-w-y 

w-y 

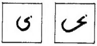
-w-l-' 

w-l-' 

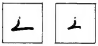
(33)
Frequently used for *wāw* + *alif al-wiqāya*, e.g.:

رجعوا *rajaʿū*

YĀ' (initial and medial forms: see *BĀ'*) (34)

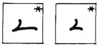
fin. 



 (35)



sep. 





(34)
The forms of final and unconnected *yā'* which are marked with an asterisk may represent *yā'* as well as *yā'* preceded by initial or medial *bā'* (etc.), e.g.:

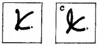
الى *'ilā*
التى *'allatī*
ذى *dhī*
الثانى *at-thānī*
خطاياى *khaṭāyāya*
الثاني *at-thānī*

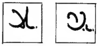
(35)
The short form occurs frequently in

فى *fī*

LĀM-ALIF

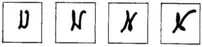
fin. 

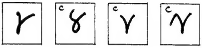








sep. 





-l-'-m  (36)

-l-'-h  (37)

(36)
Occurs in:

وسلام *wa-salām*

(37)
Occurs in:

الصلاة *aṣ-ṣalāh*
أعلاه *aʿlāhu*

LIST OF SOURCES

The notes on diacritical points and vocalisation signs and the list of letter forms are primarily based on the annotated anthologies of manuscript material from the Maghrib that were published mainly at the end of the last century, and on four collections of miscellaneous manuscript texts from the library of Leiden University. The data yielded by these sources were then compared with ten 19th and 20th-century manuscripts from the Leiden collection, with a few lithographed Fès editions and with three recently published facsimile editions of the Quran.

1. *Anthologies*

Belkassem ben Sedira, *Manuel épistolaire de langue arabe*, Alger 1893. *Contains 76 letters and documents in facsimile, most of them from Algeria, with notes, vocabulary and transcription in standardised Arabic script.*

Belkassem ben Sedira, *Cours gradué de lettres arabes manuscrites*, Alger 1893. *Contains 319 letters and documents in facsimile, mainly from the Maghrib, but also some from Syria and Egypt.*

Houdas, O. & G. Delphin, *Recueil de lettres arabes manuscrites*, Alger 1891[2]. *Contains 110 letters and documents in facsimile, with notes, vocabulary and transcription in standardised Arabic script of the first 21 letters and parts of the remaining letters.*

Rescher, O., 'Algerisch-tunesische Briefe in Faksimile und Transciption mit Anmerkungen', in: *Mitteilungen des Seminars für orientalische Sprachen zu Berlin*, XX (1917). *Contains 37 letters in facsimile.*

Watin, L., *Recueil de textes marocains*, Paris 1949. *Contains 112 specimens in facsimile, probably all written especially for this book by the same scribe, with notes and vocabulary. Watin also gives a few notes on the peculiarities of Maghribi script.*

2. *Collections of manuscript miscellanea (from the library of the University of Leiden)*:

Or. 14022: Collection of documents, 19th/20th c. (Witkam, *Catalogue* pp. 31-34)

Or. 14066: Collection of letters, short texts and fragments, 19th/20th c. (Witkam, *Catalogue* pp. 136-140)

Or. 14048: Collection of several religious and magical texts in numerous Maghribi hands, 19th c. (Witkam, *Catalogue* pp. 72-89)

Or. 14061: Collection of mystical and religious texts, copy dated 1299/1882 (Witkam, *Catalogue*, pp.123-130)

3. *Manuscripts (from the library of the University of Leiden)*:

Or. 1350-I: First volume of a five volume set of the *Muqaddima* by Ibn Khaldūn, calligraphic copy dated 1236/1821 (Voorhoeve, *Handlist*, p. 120)

Or. 14006: Ibn Abī Zar', *Rawḍ al-qirṭās*, copy dated 1903 (Witkam, *Catalogue*, pp. 10-11)

Or. 14007: 'Abd ar-Raḥmān at-Tilimsāni, two texts on the history of Algeria, copy dated 1302/1885 (Witkam, *Catalogue*, pp. 12-14)

Or. 14010: 'Abdallāh b. Muḥammad at-Tijjānī, miscellaneous texts, copy dated 1272/1856 (Witkam, *Catalogue*, pp. 14, 15)

Or. 14021: Anon., two texts on the activities of *sulṭān* Muḥammad b. 'Abdallāh Bū Sayf, copy dated 1269/1852-3 (Witkam, *Catalogue*, pp.30-31)

Or. 14036: Collection of poetry of some rulers of the Ḥafsids in Tunisia and their officials, copy dated 1304/1887 (Witkam, *Catalogue*, pp. 62-63)

Or. 14050: Aḥmad al-Muṣṭafā b. Uṭwayr al-Janna, *Riḥlat al-munā wal-minna*, 19th century copy (Witkam, *Catalogue*, pp. 90-95)

Or. 14063: Non-calligraphic copy of Muḥammad Bello, *Infāq al-maysūr*, copy dated 1292/1875 (Witkam, *Catalogue*, pp. 132-133)

Or. 14169: Anon., *Majmū'at nawbāt*, 19th-century copy (Witkam, *Catalogue*, pp.274-278)

Or. 14185: Muḥammad b. Abī Sitta, *Ḥāshiya 'alā tartīb musnad ar-Rabī' b. Ḥabīb*, copy dated 1279/1862 (Witkam, *Catalogue*, pp. 291-295)

4. *Fès editions*:

These lithographed books which were published in the second half of the 19th and the beginning of the 20th century in Fès show a relatively homogeneous scipt. Some information on these editions is given by P.Sj. van Koningsveld in *Brill Catalogue no.510, Islamic Collections* (Leiden 1979), and recently by Fawzī 'Abd alrazzāq, *Al-maṭbū'āt al-ḥajariyya fī l-Maghrib. Fihris ma'a muqaddima ta'rīkhiyya* (Rabat 1989). For the composition of the list of letter forms, use was made of the reproductions in this catalogue (mainly of colophons), and of the following editions:

Bābā at-Tinbuktī, *Nayl al-ibtihāj*, Fās 1317/1900
Ibn al-Qāḍī, *Jadhwat al-iqtibās*, Fās 1309/1891
al-Kattānī, *Salwat al-'anfās*, Fās 1316/1898

5. *Facsimile editions of the Quran*:

Qur'ān, calligraphy by *al-ḥājj* Zuhayr Bāsh-mamlūk (d. 1305/1885); Mu'assasat 'Abdalkarīm b. 'Abdallāh, Tūnis 1403/1983

Qur'ān, calligraphy by *as-sharīf* 'Abd al-'Ilāh al-Manjara as-Sa'dī; Dār al-Kitāb, ad-Dār alBayḍā' 1405/1985

Qur'ān, calligraphy anonymous; Dār at-Thaqāfa, ad-Dār al-Bayḍā' 1405/1985

NOTES

[1] Houdas, O. 'Essai sur l'écriture maghrébine', in: *Nouveaux mélanges orientaux*, IIe série vol. xix, Publications de l'Ecole des Langues Vivantes Orientales (Paris 1886). A translation of this article into Arabic by 'Abdalmajīd at-Turkī appeared in *Ḥawliyyāt al-jāmi'a at-tūnisiyya* 3 (1966), pp. 175-214, under the title 'Muḥāwala fī l-khaṭṭ al-maghribī'.

[2] G. Vajda, *Album de paléographie arabe*, Paris 1958

[3] The well-known ms. Leiden Or. 298, *Gharīb al-ḥadīth* by Abū 'Ubayd al-Qāsim b. Sallām, is also written in this script.

[4] M. Lings, *The Quranic Art of Calligraphy and Illumination*, London 1976.

[5] The relationship between Sūdānī and Maghribi script is discussed by A.D.H. Bivar in 'The Arabic Calligraphy of West Africa', *African Language Review* VII (1968).

[6] In older Maghribi MSS *waṣl* was indicated by a green dot, while *hamz* was indicated by a red or yellow dot. These coloured dots used for the notation of *waṣl* and *hamz* were a remainder of a vocalisation system invented by Abū l-Aswad ad-Du'alī (d. 688 AD), which consisted entirely of variously positioned coloured dots. The green dot was later replaced by a dot in the same colour as the rest of the script, and the red or yellow dot was replaced by the conventional *hamza* (ء).

[7] In Berber texts written in the Arabic script, this *alif* with horizontal line through the middle is often used for the notation of word-initial *u*, e.g.:

ا̶لاَ *ula*

[8] In Berber texts written in the Arabic script, the Berber phonemes /g/ and /ẓ/ are written with ڮ and ڞ respectively, e.g.:

آنْڮاڞ *angaẓ*

[9] In two of the three facsimile copies of the Quran which were examined, the verses as well as the pages are numbered with European numerals. In the third copy the verses have not been numbered, while the pages have European as well as Arabic numerals.

